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letters into the different classes of communications into which any commercial correspondence naturally falls, such as, for example, "Offers", "Acceptances", "Refusals", "Statements of Accounts Current", etc., which would naturally entail a corresponding arrangement in the English letters to be turned into Spanish. It would seem that a logical division into categories would give the student a clearer understanding of the whole field.

In their treatment of the formulae used in Spanish Commercial Correspondence, the authors have followed the plan of grouping into different classes, and this part of the book is well calculated to give the student the ability to acquire for himself and in logical order the phrases and sentences which he must possess for this class of composition.

Messrs. Whittam & Andrade's little text is, on the whole, a very excellent one and should be a welcome addition to the material available to the teacher of Spanish Commercial Correspondence. The Spanish is original, not translated, and has no English flavor, and in the hands of the careful teacher, the work should be excellent for its purpose.

The reading of the proof has been carefully done, and only one or two minor errors have been noted.

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Goethe's Poems, edited by Martin Schütze: Ginn & Co., 1916.
12mo., lxxxi + 277 pp. 75 cents.

Professor Schütze's attractive new edition of Goethe's Poems immediately challenges comparison with the similar collection edited fifteen years ago by Professor Goebel (Holt). The appropriate points of view for the critic are the selection and arrangement of the poems and the character of the "apparatus" of introduction and notes. We shall designate Professor Schütze's book as S, and Professor Goebel's as G.

There is a striking difference in selection between the two collections. Though considerable individual variation was to be expected, in choosing from so extensive a body of lyric verse as Goethe's, yet it is surprising to find that fully half of the poems and epigrams in G are missing from S, and that just two-thirds of the selections in S are not found in G. A good part of these differences refer to epigrams, in respect to which the difficulty of choice is especially great, and many others seem to the writer unimportant either way. But many famous and biographically valuable poems are involved. Thus G alone includes *Aussöhnung*, *Dauer im Wechsel*, *Wandrer's Sturmlied*, *Bei Betrachtung von Schillers Schädel*, *An das Schicksal*, *Künstlerlied*, *Wenn im Unendlichen*, and several of the more familiar Roman Elegies. S has to its advantage such poems as *Bergschloss*, *Rastlose Liebe*, *Gesang der Geister über den Wassern*, *Der Liebende schreibt*, Klärchen's and Gretchen's songs, the Watchman's song from *Faust*, *Mailied*, *Nähe des Geliebten* (one of the "twelve greatest songs", according to S), and *Diner zu Koblenz*. The balance here inclines to the side of S; both collections contain much that would not be missed to

make room for the poems lacking from this list. And both lack some of Goethe's best—e.g., the wonderful lyric *Zueignung* to *Faust*, one of the poet's finest "confessions".

In arrangement G is generally chronological; and it is the writer's conviction that this is the pedagogically acceptable arrangement for such a collection, particularly so in the present instance, as Goethe's poems are so clearly bound up throughout with the changing experiences of his life. This is all the more true as it is the purpose of both editors to produce, not a *florilegium*, but a collection illustrating the poet's development. S has a novel and complicated bilingual grouping. The three great divisions are "Songs", "Poems", and "Sprüche". First come "The Twelve Greatest Songs" (as one would say "poems everyone should know" and memorize), then "Songs of Individual Import", "Lighter Occasional Songs", "Folk Songs", and "Gesellige Lieder". Under "Poems" the subheads are "Narrative Poems", "Odes" (another name for what Goethe called Elegies) and "Man and the Universe (Weltanschauung)". The lack of unity and consistency in this grouping testifies to the difficulty of finding any satisfactory grouping based at the same time upon excellence, form, and subject matter. To some extent Goethe's own arrangement has been followed, but this arrangement is broken through so frequently that the occasional observance of it loses its value. The editor's attempt to find an arrangement "determined by readily intelligible considerations of inner coherence" cannot be said to have succeeded fully. It is difficult for the reader to feel such coherence between the tragic force of the Harpist's songs and the sentimental foolery of the *Leipziger Liederbuch*, and then between the boyish silliness of *Stirbt der Fuchs* and the sonnets that follow; such sudden changes of tone and substance occur frequently. As for the separation from the body of the collection of a special little canon of twelve "greatest songs", this seems not much more appropriate than it would be to print first the two or three great scenes of a drama and then let the rest follow as it may, so that the reader may begin with a good taste in his mouth. It is confusing in another way to find such experiments in narrative verse as the "vampire" ballad *Die Braut von Korinth* and the Hindoo legend *Der Gott und die Bajadere* placed among the philosophic poems ('Man and the Universe'), the rollicking youthful anecdote *Diner zu Koblenz* among the epigrams, and the familiar sonnet *Natur und Kunst* under the caption *Votivtafeln*. The editor has made the chronological study of the poems possible by the table beginning on page lxxii of the Introduction; this table would be more usable if the page in the text were printed opposite each title.

There are outstanding differences in the editorial matter of the two collections. G has a brief and clearly written Introduction, essentially a short essay on Goethe's mind and art, and a separate statement before each group of poems giving the biographical and literary background for the period in question. S opens with a long and somewhat ponderous Introduction tracing the development of Goethe's art and view of life in his lyrical poetry, laying much stress upon the poet's philosophy, and then considers briefly his metrical forms. This Introduction offers much interesting and suggestive material, but it takes far too much for granted in the equipment of the American

student who is to use it. It is a singularly abstract and sesquipedalian study for an author who can be so clear and concrete in his own poems. It is full of verbal riddles for the average student and perhaps to some teachers as well; one can imagine Montaigne placing the editor among the disciples of Heraclitus.

The annotation, too, discloses characteristic differences between the two editions. G gives far more attention to dates and first prints, literary parallels and references to critical studies. S gives more space to direct interpretation and judicial criticism, and to musical settings.

Neither of these two editions makes the other dispensable, and the teacher at least will find it advisable to use both, all the more because of many differences in interpretation to which space forbids detailed reference here.

Professor Schütze's new volume, is excellently printed, and the proof reading is unusually good. A few oversights may be noticed: Page xviii and lxviii, *Im Anfang war*, not *Das erste ist die Tat*. Page xiii, *Fräulein von Klettenberg*, not *Klettendorf* (correct form on page liv). Page 145 line 17, *Öffne*. Page 254 (twice) *Lauterbrunnen*. Page 266, line 4, the date is 1802, not 1822, and what follows is hence incorrect. Page 261, it might be appropriate to state that *Antepirrhena* quotes verbally from *Faust*.

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Erstes Aufsatzbuch nach der direkten Methode by Bruno Boevinger. Henry Holt & Co., 1915. 12mo., 139 pp. 75 cents.

This composition book, the apparatus of which is entirely in German, is more elementary than the same author's *Mündliche und schriftliche Übungen*, and is suitable for second-year work. It contains 36 lessons, each of which is composed of three parts: first, a short poem or easy passage of prose, the *pièce de résistance*, which is expanded by a number of easy questions and explanations (*sachliche Besprechung*). There follows an oral drill (*mündliche Aufgabe*) intended (1) to emphasize, some point of grammar, usually a very fundamental one, e.g., the use of the preposition, adjective inflection, indirect discourse; (2) to enlarge vocabulary by the study of synonyms, the formation of word-groups, and the learning of idioms. Only a few points of grammar are taken up, but they are repeated again and again. Thirdly, there is a written lesson, intended to help fix the main points in the pupil's mind, and to give him a chance to exercise his ingenuity and knowledge in easy "*freie Reproduktion*". Some of the words in the vocabulary are provided with German synonyms.

The lessons are well graded and are not too difficult; this is important. The proof is quite clean; p. 17, ll. 11, 14, for *Drat* read *Draht*; p. 19, l. 11 needs a comma; p. 36, l. 17, invert.